

FACULTY OF MUSIC UNIVERSITY OF TORONTO

FACULTY ARTIST SERIES

Lorand Fenyves, violin

Patricia Parr, piano

and the University of Toronto Chamber Orchestra

David Zafer, conductor



Saturday, February 20, 1993

at 8 pm

Walter Hall Edward Johnson Building

PROGRAMME

Sonata No. 2 for Violin and Piano

Béla Bartók
(1881 - 1945)

Molto moderato
Allegretto

Lorand Fenyves, violin
Patricia Parr, piano

Violin Concerto No. 4 in D major, K. 218

Wolfgang Amadeus Mozart
(1756 - 1791)

Allegro
Andante cantabile
Rondeau: Andante grazioso
Allegro ma non troppo

Lorand Fenyves, soloist

INTERMISSION

Verklärte Nacht, Op. 4

Arnold Schoenberg
(1874 - 1951)

David Zafer, conductor



Programme Notes

Sonata No. 2 for violin and piano

Bartók

In 1904 Béla Bartók first took note of genuine Hungarian folk music, an event that profoundly altered his musical outlook. He realized that he had opened a treasury of indigenous Hungarian music and recognized the potential it offered him in developing ideas for his own compositional style. Through his collections and publications of folk-music, Bartók established a career as an ethnomusicologist alongside his careers as pianist and composer. In addition to the powerful influence that folk music had on his style as a composer, it also had a subtle but no less important personal value through being the native music of the Hungarian people. Bartók felt himself compelled to realize his identity as a Hungarian and to reject the external influences and political control that so dominated his country and his people, and folk music offered him an artistic means to give substance to his nationalist feelings.

Of the two mature *Sonatas for violin and piano*, the second (1922) appears to have been Bartók's personal favourite, and he played it often with the violinist to whom it is dedicated, Jelly d'Arányi, and later with Joseph Szigeti. Although set out in the score in two movements, the Sonata is really a continuous work of many changes of tempo and mood. Overall, the form reflects the *verbunkos*, a form derived from folk music that Bartók employed on several occasions. The *verbunkos* was an 18th century dance form that survived in the Gypsy *csárdás* and is familiar to concert audiences through the Hungarian fantasies of Liszt. The form is sectional and of varying design, but fundamentally it consists of a slow introduction (*lassú*) and quick dance sections (*friss*). In the *Sonata*, the first movement is the *lassú* and the second obviously satisfies the requirements of a *friss*. The rhythmic energy and melodic patterns owe much to Hungarian folk music, and the brilliant instrumental effects derive from the virtuoso performing styles of Gypsy fiddlers. The piano is remarkably varied in its sonorities, sometimes suggesting the fluttering arpeggios of the cymbalom, that most familiar of Hungarian instruments, sometimes acting like a percussion instrument, and at other times reflecting contrapuntally the sinuous quality of the violin line. At the end of the dazzling *friss*, Bartók recalls the theme of the opening *lassú* and concludes the *Sonata* with the simplicity of a C major triad.

Violin Concerto No. 4 in D major, K. 218

Mozart

Early in 1775 Mozart completed his opera *La finta giardiniera*, and by April he had finished another stage piece, the bucolic *Il re pastore*. The main compositions for the remainder of the year from April to December were the five violin concertos, the only such works that Mozart was to compose. Quite likely the concertos were composed for the Salzburg violinist Antonio

Brunetti, but the prominence of Mozart's piano concertos and stories of his prowess at that instrument have tended to obscure the fact that he was himself a fine violinist. When on his way to Paris in 1777, Mozart stopped in Augsburg where he participated in concerts and from where he wrote to his father that he had played a violin concerto by Vivaldi as well as one of his own. The speculation has traditionally been that the concerto that he played was K. 218, the one being performed tonight.

The first movement of this D major concerto recalls the closely related divertimento style with the march-like opening theme which leads the listener into a movement crowded with musical ideas. The lyrical character of the concerto is fully realized in the *andante cantabile*, which could be a love-song from one of the earlier operas. The final movement is a carefully symmetrical rondo, with the two main recurring sections clearly contrasted metrically and balanced around a distinctive middle section.

Verklärte Nacht (Transfigured Night)

Schoenberg

Verklärte Nacht, originally for string sextet and later adapted for string orchestra, was at the edge of the 19th and 20th centuries when it was composed in 1899, just as it was musically at the boundary between the richly chromatic world of late romanticism and the democratic equality of pitch of the modern world. Schoenberg drew his inspiration for the work from Richard Dehmel's eponymous poem of 1896. While the music is well able to stand on its own, an extra dimension is added when the music and the poetry are correlate. The music can be divided into five parts, corresponding to the five stanzas of the poem:

Two people walk through the bare cold woods;
the moon runs along, they gaze at it.
The moon runs over tall oaks,
no cloudlet dulls the heavenly light
into which the black peaks reach.
A woman's voice speaks:

I bear a child, and not from you,
I walk in sin alongside you.
I sinned against myself mightily.
I believed no longer in good fortune
A man's voice speaks:
and still had mighty longing
for a full life, mother's joy
and duty; then I grew shameless,
then horror-stricken, I let my sex
be taken by a stranger
and even blessed myself for it.
Now life has taken its revenge;
Now I met you, you.

She walks with clumsy gait.
She gazes upward; the moon runs along.
Her somber glance drowns in the light.
A man's voice speaks:

The child that you conceived
be to your soul no burden,
oh look, how clear the universe glitters!
There is a glory around All,
you drift with me on a cold sea,
but a peculiar warmth sparkles
from you in me, from me in you.
It will transfigure the strange child
you will bear it me, from me;
you made my self into a child.

He holds her around her strong hips,
Their breath kisses in the air.
Two people walk through high, light night.

-Carl Morey

Jean A. Chalmers Professor

TONIGHT'S ARTISTS

Lorand Fenyves was born in Budapest on February 20, 1918 and graduated from the Franz Liszt Academy of Music. He was concertmaster of the Israel Philharmonic Orchestra (1938-1951), and l'Orchestre de la Suisse Romande (1957-1965). During those years he also founded the Israel String Quartet which became the foremost chamber ensemble in that country (1938-1957).

As a teacher, he was cofounder of the Israel Academy of Music in 1938, was appointed to the "classe de virtuosité" in the Conservatoire de Geneve (1957 - 1965), and became a professor at the University of Toronto, a position which he still holds. He is frequently invited to give masterclasses in violin solo and chamber music repertoire throughout North America, Europe and Japan. He has been associated with the Banff Centre of the Arts, Alberta, Canada since 1970 and continues to teach chamber music and hold masterclasses during the summer session in Banff, Alberta as well as at Mount Orford Quebec. Since 1980 he has returned regularly as a guest teacher to the Tohogakven Music School in Tokyo. Since 1984 he has been a member of the Faculty of Music at the University of Western Ontario.

In the 1992-93 season Mr. Fenyves served as president and vice-president on the jury of the International violin competitions in Hungary and Japan, respectively. During March and April he will appear in several concerts in Spain and Hungary with the Franz Liszt Chamber Orchestra and will play the Beethoven *Violin Concerto* in the Beethoven Festival in Halifax with the Nova Scotia Philharmonic Orchestra. In September he will appear in the Austrian Mondsec Festival in company with such artists as András Schiff, Aurèle Nicolet, and Boris Pergamenchikoff performing Haydn and Reger chamber works. He will record the Bartók's *Second Sonata* with András Schiff and two Bartok violin duos with Hansheinz Scheeberger in Salzburg.

During the summer his activities include master classes and concerts with the Banff Festival in Alberta and at the Arts Center in Orford, Quebec.

Patricia Parr has had a brilliant career since her first recital at age six. At nine she was a concert soloist with the Toronto Symphony. Appearances with the Philadelphia, Cleveland and Pittsburgh and many other orchestras followed. Her outstanding abilities as a chamber music artist have become widely known with appearances at the Marlboro Music Festival in Vermont, concerts with the Guarneri and Orford string quartets, two tours of Australia as a member of Trio Concertante and a recent Eastern European tour with Amici. She is a graduate of the Curtis Institute of Music and has been teaching piano and chamber music at the University of Toronto's Faculty of Music since 1974.

Lorand Fenyves and Patricia Parr have performed as a duo since 1974. Together they performed the Brahms Sonatas in 1983. In 1984 they recorded Frank's *Sonata in A-Major* and Bartók's *Sonata No. 2* for Arbor Discs, the University of Toronto's record label. Following that, in 1985 they performed the complete sonatas for violin and piano by Beethoven. In addition, they have performed regularly on the Faculty Artists Series with their colleagues.

TONIGHT'S CONDUCTOR

David Zafer has worked and performed with such renowned artists as Oscar Shumsky, Glenn Gould, Leonard Rose, William Primrose and Jose-Luis Garcia. As a performer his career has spanned a full spectrum of engagements from Associate Concertmaster, Concertmaster and guest soloist with the Toronto Symphony, Baltimore Symphony, Hart House, Stratford Festival and the National Ballet of Canada orchestras. Chamber group recitals at the Marlboro Festival and with the Stratford Festival's noted chamber groups are also among his accomplishments.

In addition to the refinements of talent as a performer, David Zafer has for more than twenty years, focused with remarkable commitment and innovation on developing young Canadian musicians. Since 1968, he has been a Professor of Music at the University of Toronto. During that time he has given master classes at faculties from coast to coast in Canada and United States, and was invited to join the faculty as a guest member at both the Strathclyde International Violin Competition held in Glasgow, Scotland and at the Menuhin School in Surrey, England. He has served as a performance coach for the National Youth Orchestra and as a faculty member for the Canadian Festival of Youth Orchestra.

Presently, he serves as the principal conductor of the Toronto Symphony Youth Orchestra, the Artistic Director of the Courtenay Youth Music Centre and the Director of the Southern Ontario Chamber Music Institute.

The Chamber Orchestra

(the full orchestra played in Alice Tully Hall, Lincoln Centre, New York for the
Mozart Bicentennial Masses-in- Concert Series 1992)

Violin I

Mark Fewer - Concertmaster
Simon Blendis - Associate C.M.
Karry Quan
Miguel Barrego
Peter Soltysiak
Marina Zelter

Viola

Sherry Chen - Principal
Peter Krysa
Samuel Yeung

Bass

Tom Artiss - Principal
Rueven Rothman

Oboes

Linda Wulken
Gillian Howard

Violin II

Corey Gemmell - Principal
Anna Kozak - Assistant Principal
Andy Aron
Amanda Lee
Sydney Chun
Sheilanne Lindsay

Cello

Kirk Starkey - Principal
John Marshman
Alistair Grieve
Alexis Allen

Horns

Jane MacKay
Gina Patterson

Special Guest Performers

Faculty Members University of Toronto (Schoenberg only)

Bryan Epperson, cello

Rennie Regehr, viola

The St. Lawrence String Quartet (Mozart only)

Geoff Nuttall, violin
Lesley Robertson, viola

Marina Hoover, cello
Barry Shiffman, violin

*** Tomorrow***

The Faculty of Music University of Toronto
and
CBC Stereo's Arts National
present
The St. Lawrence String Quartet

Geoff Nuttal & Barry Shiffman, violins
Lesley Robertson, viola
Marina Hoover, cello
with Guest
Terence Helmer, viola

Programme

String Quartet in C major, Op. 76, No.3
Yiddishbuk
String Quintet in G minor, K. 516

Haydn
Golijov
Mozart

Sunday, February 21, 1993 at 2:30 pm
Walter Hall - Tickets \$10/\$5

The Bartók Sonata will be broadcast on the CBC STEREO
programme ARTS NATIONAL (94.1 FM) on March 2, 1993
at 8 pm as part of a special radio tribute to Lorand Fenyves.



A Lorand Fenyves 75th Birthday Tribute
will be broadcast by CJRT
on Sunday, March 21 at 7 pm

